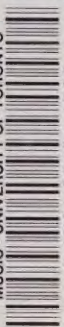


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MOZART

NOVELLO'S ORIGINAL OCTAVO
EDITION

GUSTAV HOLST

AT THE BOAR'S HEAD



LONDON: NOVELLO & CO. LTD.

BEETHOVEN

MADE IN ENGLAND.

WORKS *by* GUSTAV HOLST

AT THE BOAR'S HEAD (Op. 43)									
A MUSICAL INTERLUDE IN ONE ACT									
	Vocal Score	...	...	...	...	...	...	...	s. d. 6 0
	Libretto	...	...	...	...	...	...	...	1 0
THE PERFECT FOOL (Op. 39)									
OPERA IN ONE ACT									
	Vocal Score	...	...	...	...	...	...	...	6 0
	Libretto	...	...	...	...	...	...	...	1 0
THE BALLET from THE PERFECT FOOL									
	Full Score	...	...	...	...	...	...	...	15 0
	Piano Solo	...	...	...	...	...	...	...	3 0
	Piano Duet	...	...	...	...	...	...	...	4 0
FUGAL OVERTURE (Op. 40, No. 1)									
	Full Score	...	...	...	...	...	...	...	7 6
A FUGAL CONCERTO (Op. 40, No. 2)									
For Flute and Oboe (or Two Solo Violins), with accompaniment for String Orchestra.									
	Score	...	...	...	...	...	...	...	7 6
	String Parts	...	...	...	...	...	...	...	3 4
	Arrangement for Pianoforte and Solo Instruments	...	...	...	...	...	...	...	4 0
TWO SONGS WITHOUT WORDS (Op. 22)									
No. 1.—COUNTRY SONG									
	Full Score	...	...	...	...	...	...	...	5 6
	String Parts	...	...	...	...	...	...	...	2 8
	Wind Parts	...	...	...	...	...	...	...	3 4
	Piano Solo	...	...	...	...	...	...	...	2 3
No. 2.—MARCHING SONG									
	Full Score	...	...	...	...	...	...	...	5 6
	String Parts	...	...	...	...	...	...	...	2 8
	Wind Parts	...	...	...	...	...	...	...	5 8
	Piano Solo	...	...	...	...	...	...	...	2 3
ODE TO DEATH (Op. 38)									
	Chorus and Orchestra, Vocal Score	...	...	...	...	...	...	...	1 6
KING ESTMERE									
	Chorus and Orchestra, Vocal Score	...	...	...	...	...	...	...	3 0
PART-SONGS, &c.									
	CHRISTMAS DAY, Choral Fantasy on Old Carols	...	...	...	...	...	...	...	0 6
	DREAM TRYST	...	...	...	...	...	...	...	0 2
	LOVE IS ENOUGH	...	...	...	...	...	...	...	0 4
	NOW IS THE MONTH OF MAYING	...	...	...	...	...	...	...	0 4
	THOU DIDST DELIGHT MY EYES	...	...	...	...	...	...	...	0 3
	TO SYLVIA	...	...	...	...	...	...	...	0 4
	YE LITTLE BIRDS	...	...	...	...	...	...	...	0 2
FIVE SONGS from "THE PRINCESS," Female Voices									
	NOW SLEEPS THE CRIMSON PETAL	...	...	...	...	...	...	...	0 3
	O SWALLOW, SWALLOW	...	...	...	...	...	...	...	0 3
	SWEET AND LOW	...	...	...	...	...	...	...	0 4
	TEARS, IDLE TEARS	...	...	...	...	...	...	...	0 3
	THE SPLENDOUR FALLS	0 4

LONDON: NOVELLO AND COMPANY, LIMITED.

(Feb.—1925.)

786-7
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NOVELLO'S ORIGINAL OCTAVO EDITION

To my Scribes

AT THE BOAR'S HEAD

A MUSICAL INTERLUDE IN ONE ACT

THE LIBRETTO TAKEN FROM

SHAKESPEARE'S KING HENRY IV

THE MUSIC, FOUNDED ON OLD ENGLISH MELODIES, BY

GUSTAV HOLST

(Op. 42)

PIANOFORTE ARRANGEMENT BY VALLY LASKER

(PRICE SIX SHILLINGS)

12/6

LONDON: NOVELLO AND COMPANY, LIMITED
NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

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MADE IN ENGLAND.

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4-11-57.

CHARACTERS

FALSTAFF	<i>Bass</i>
PRINCE HAL	<i>Tenor</i>
POINS	<i>Bass</i>
BARDOLPH	<i>Baritone</i>
PETO	...	...	...	...	...	...	<i>Tenor</i>
GADSHILL	...	...	...	...	...	...	<i>Baritone</i>
PISTOL	...	...	...	...	...	...	<i>Baritone</i>
PISTOL'S TWO COMPANIONS	...	...	...	...	...	...	<i>Baritones</i>
HOSTESS (DAME QUICKLY)	...	...	...	...	...	...	<i>Soprano</i>
DOLL TEARSHEET	...	...	...	...	...	...	<i>Mezzo-Soprano</i>
SOLDIERS (<i>Unseen</i>)	...	...	...	...	...	...	<i>Baritones</i>
A DRAWER							

The scene is laid in the upper room of The Boar's Head Tavern,
Eastcheap.

THE following words have been added to the original play :—

- (i) An old Drinking Song (sung by Bardolph as the curtain rises)
- (ii) Two of the Sonnets (sung by the Prince disguised as a drawer)
- (iii) The whole of 'When Arthur first' (sung by Falstaff and Doll) instead of only the first two lines as in the play
- (iv) The ballad 'Lord Willoughby' (sung by an unseen chorus of Soldiers)

The music is founded on old English melodies from the collections of Playford, Chappell, G. B. Gardiner, and Cecil Sharp. A list of the tunes employed is given below.

The words sung to the tune are given first, then the name of the tune and lastly the source.

In the latter column 'Chappell' stands for 'Chappell's History of Popular Music in England.' *First* Edition.

'Country' stands for 'Country Dance Tunes,' edited by Cecil Sharp and published by Novello & Co., Ltd. (number of set given). The tunes, with the exception of 'Step and fetch her,' are taken from Playford's 'Dancing Master.'

'Morris' stands for 'Morris Dance Tunes,' collected and edited by Cecil Sharp, and published by Novello & Co., Ltd. (number of set given).

'Gardiner' stands for MS. Folk-Songs collected by the late G. B. Gardiner and given to me by him.

'Original' tunes are, I hope, my own.

(The numbers after the words are the nearest rehearsal numbers.)

WORDS	TUNE	SOURCE
Of all the birds	Of all the birds	Chappell
A plague of all cowards (after 1)	Gathering Peascods... ..	Country, Set 3
Yet a coward (after 3)	The Maid in the Moon	Country, Set 10
Go thy ways (4)	Rufty Tufty	Country, Set 3
How now, woolsack (6)	I'll go and enlist	Morris, Set 8
I am a rogue if I were not (after 10)	The Round	Country, Set 11
I tell thee what, Hal (13)	The Outlandish Knight	Gardiner
These four came all afront (before 14)	Catching of Quails	Country, Set 5
'Zounds, an I were at the strappado (after 18)	The 29th of May	Country, Set 4
We two saw you four (20)	Row well, ye Mariners	Country, Set 6
By the lord, I knew ye (after 22)	Trunkles	Morris, Set 1
Yet herein will I (27)	Original	—

WORDS	TUNE	SOURCE
That same mad fellow (29)	Old Noll's Jig	Country, Set 11
Owen, Owen, the same (after 29)	The Night Piece	Country, Set 10
Thy state is taken for (after 32)	Lady Banbury's Hornpipe	Country, Set 8
Well, an the fire of grace (before 33)	Mr. Isaac's Maggot	Country, Set 8
Well, here is my leg (33)	Mr. Isaac's Maggot	Country, Set 8
Harry, I do not only marvel (35)	Step and fetch her	Country, Set 2
Shall the blessed sun (37)	The Coronation Day	Country, Set 8
There is a thing (38)	The Boatman	Country, Set 7
A goodly portly man (before 40)	Sovay	Gardiner
Swearest thou (before 43)	Ten Pound Lass	Country, Set 4
Wherein is he good	Hunsdon House	Country, Set 5
I'faith sweetheart (after 47)	Bobbing Joe	Country, Set 6
How do you now?	Bobbing Joe	Country, Set 6
I'll be friends with thee, Jack (after 48)	Heartsease	Country, Set 7
This Doll (49) (tune in orchestra)	Lady in the Dark	Country, Set 5
Devouring time (53)	Original	—
When Arthur first (54)	Chevy Chase	Chappell
March in orchestra (60)	The Queen's Birthday	Country, Set 11
March in orchestra (5 bars later)	Jenny come tie	Country, Set 8
March in orchestra (5 bars before 61)	The Queen's Birthday	Country, Set 11
Stand to it (62)	Lord Willoughby (last line of last verse altered)	Chappell
Hang him (67)	Maiden Lane	Country, Set 5
Neighbour Quickly (69)	Pepper's Black	Country, Set 10
God save you (72)	Leap-frog	Morris, Set 9
Charge me (73)	The Black Nag	Country, Set 4
Ashamed to be called captain (before 76)	Bonny Green Garters, 2nd tune	Morris, Set 5
Shall pack-horses (78)	The Collier's Daughter	Country, Set 7
And let the welkin (79)	Maids' Morris	Country, Set 8
Si fortune (80)	Original	—

INSTRUMENTS REQUIRED

1 PICCOLO
1 FLUTE
1 OBOE
1 ENGLISH HORN*
2 CLARINETS
2 BASSOONS
2 HORNS
2 TRUMPETS
TUBA *or* EUPHONIUM*
TIMPANI
STRINGS

* The English Horn and Tuba parts are cued in, and can be omitted when.
the orchestra is a small one.

AT THE BOAR'S HEAD

Allegretto ♩. = 100

Gustav Holst, Op. 42

BARDOLPH (*behind the curtain*)

f Of all the birds that ev - er I see The owl is fair - est in
her de - gree, For all the day long she sits on a tree, And when the night comes a -

PETO *f* Te whit te whoo, Sir Knave, to you. — This
GADSHILL *f* Te whit te whoo, Sir Knave, to you. — This
- way flies she. To whom drinkst thou? This

(*Curtain rises — The scene is an upper room in The Boar's Head Tavern, Eastcheap, in the late afternoon.*)

song is well sung, I make you a vow, And he is a knave that drink-eth now. Nose, nose,
song is well sung, I make you a vow, And he is a knave that drink-eth now. Nose, nose,
song is well sung, I make you a vow, And he is a knave that drink-eth now.

jol - ly red nose, And who gave thee that jol - ly red nose?
jol - ly red nose, And who gave thee that jol - ly red nose?
Cin - na - mon, gin - ger,

nut - mugs and cloves, And that gave me my jol - ly red nose. — Of

all the birds that ev - er I see The owl is fair - est in her de-gree, For

all the day long she sits on a tree, And when the night comes a - way flies she.
FALSTAFF (outside) *f* Give me a cup of sack, boy.

(A Drawer with cups enters and waits behind until called. Peto, Gadshill and Bardolph stop one by one on seeing Falstaff.)

1
 whit te whoo, Sir Knave, to you. This song is well sung, I
 whit te whoo, Sir Knave, to you. This song is well sung, I
 To whom drinkst thou? This song is well sung, I

1— (**FALSTAFF** enters and comes forward angrily) *f* **A**
f pesante *ff*

make you a vow, And he is a—
 make you a vow, And he—
 make you a—
 plague of all cow-ards, I say, and a vengeance too! mar-ry, and a—

plague of all cow-ards, I say, and a ven-geance too—

plague of all cow-ards, I say, and a ven-geance too—

plague of all cow-ards, I say, and a ven-geance too—
(He drinks)

- men! You rogue, — here's lime in this

ff *pesante*

(They fling their wine at the drawer as he runs away)

sack, too: there is no-thing but

ff

ro-gue-ry to be found in vil-lan-ous man: — yet a cow-ard is worse than a

mf *non legato*

cup of sack with lime in it. A vil-lan-ous cow-ard! Go thy

f *maestoso*

ways, old Jack; die when thou wilt, _____ if man-hood, good man - hood,

— be not for - got up - on the face of the earth, then am I a shot-ten

non legato

her- ring. There lives not three good men un-hanged in Eng - land;

mf

5

8

tr

mp

and one of them is fat, and grows old: — God

Meno mosso

help the while! — a bad world, I say. I would I were a

(Enter PRINCE HAL and POINS)

ad lib. *a tempo* *ad lib.*

wea-ver; I could sing psalms — or a-ny-thing. A plague of all cowards, I say

mp cresc

Poco Allegro
PRINCE (*Prince and Poins come forward*) *mf* 6

How now, — wool-sack! —

still.

Poco Allegro ♩ = 112

p staccato

6

— what mut-ter you?

mf (*goes towards him*)

A king's son! If — I do not beat thee out of thy kingdom

sempre staccato

with a dag-ger of lath, and drive all thy sub-jects a-fore thee — like a flock of

PRINCE

Why, you
wild geese, I'll nev-er wear hair on my face more. You Prince of Wales!

whore-son round man, what's the mat-ter?
Are not you a cow-ard? an - swer

FALSTAFF

me to that: and Poin's there?

POINS

'Zounds! ye fat paunch, an' ye call me

I call thee cow-ard! I'll
cow-ard, by the Lord, I'll stab thee.

see thee damned ere I call thee cow - ard:_____

but I would give a thou-sand pound I could run as fast as thou canst. You are

8

staccato

straight e-nough in the shoul - ders, you care not who sees your back: call you that

cresc.

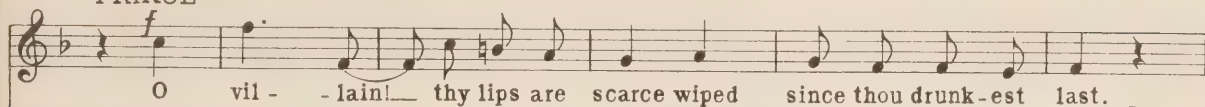
back-ing of your friends? A plague up-on such back - ing! give me them that will

mf

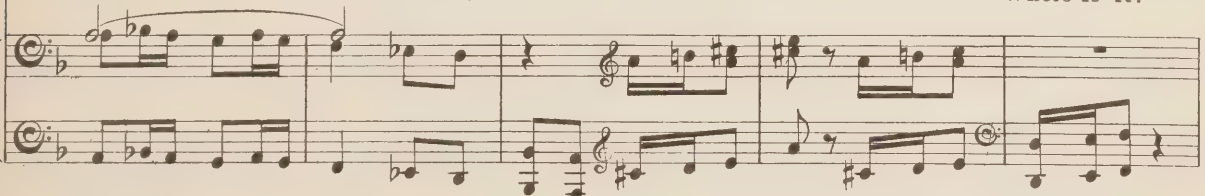
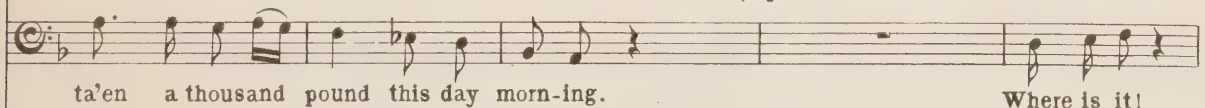
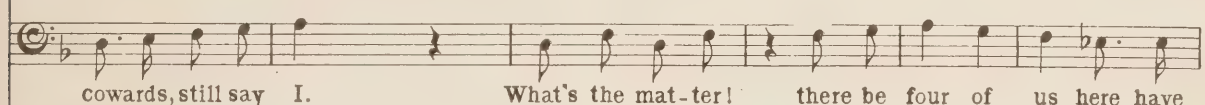
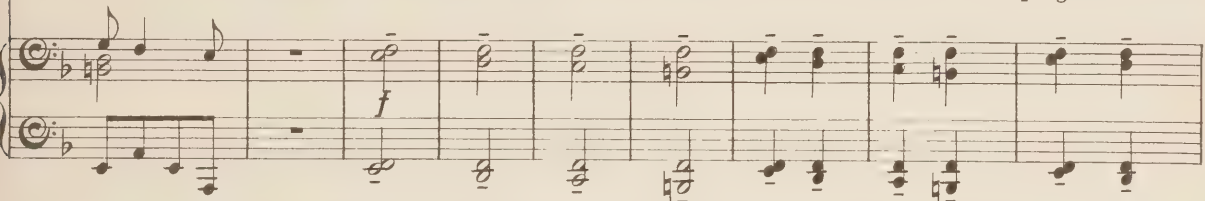
(Prince turns on him suddenly) (calling off) (The drawer places more sack on the table and then runs off.)

face me. Give me a cup of sack: I am a rogue, if I drunk to -

PRINCE



FALSTAFF



f What, a

dim. *3*

ta-ken from us it is: a hun-dred up - on poor four of us.

dim.

Moderato

hun-dred, man?—

f

I am a rogue, if I were

Moderato ♩ = 100

cresc. *7* *6*

f *non legato*

not at half-sword with a doz - - en of them two hours togeth-er. I have 'scaped by miracle.

I am eight times thrust through the doub - let, four through the hose; my buck-ler

mf non legato

cut through and through; my sword hacked like a hand-saw-ec-ce sig-num!

I nev-er dealt bet-ter since I was a man: all_would not do. A

non legato

plague of all cow-ards!— Let them speak: if they speak more or less than truth, they are

P *rall.*

p staccato *rall.*

PRINCE *a tempo* *11 mp* *s*

GADSHILL *mp*

We

villains and the sons of dark-ness.—

a tempo *11* *p ma pesante* *non legato*

PETO *mf*
No, no,

four set up - on some doz - en - *mf* And bound them.

FALSTAFF *mf*
Six - teen at least, my lord.

they were not bound.

cresc.
You rogue, they were bound, every man of them; or I am a Jew else, an

cresc.

GADSHILL *mp*
As we were shar - ing, some six or sev - en fresh men set upon us, *mf*

Ebrew Jew. And unbound the

p

PRINCE *f*
What, fought you with them all?

rest, and then come in the oth - er.

cresc.

f
All! I know not what you call all; but if I fought not with fif-ty of them,

mf

Pray God you have not mur-dered some of them.

I — am a bunch of rad-ish. Nay, that's past

Poco Allegro ♩. = 112 *p*

pray-ing for: — I have pep-pered two of them;

p

two I am sure — I have paid, — two rogues in buck-ram suits. — *f*

p

I tell thee what, Hal,— if I tell thee a lie, spit in my face, call me

horse. Thou know-est my old ward; here I lay, and thus I bore my point.—

PRINCE *f*

What, four? thou saidst but two ev-en now.

FALSTAFF

Four rogues in buck-ram let drive at me —

FALSTAFF *p*

Four, Hal; I told thee four. These four came

POINS *mf*

Ay, ay, he said four.—

all a-front, and main-ly thrust at me. — I made me no more a-

PRINCE

14 *p*

Sev-en? why,

-do but took all their sev-en points in my tar-get, thus.

14

there were but four — ev-en now.

FALSTAFF

POINS

In buck-ram? Sev-en, by these

Ay, four, in buck-ram suits.

8

sempre p

PRINCE

(aside)

Prithee, let him a-lone; we shall have more a-

hills, or I am a vil-lain else.

4

dim.

p non legato

mf

- non. *mf* Ay, and mark thee too, Jack.

Dost thou hear me, Hal? Do so, for it is worth the

15

So,

list-en-ing to. — These nine in buck-ram — that I told thee of, —

15

p

two more al-read-y.

Their points be-ing bro-ken, — be-gan to give me

ground; but I fol-lowed me close, came in foot and hand; and with a thought

f

f

f *cresc.*
 O mon - strous! e - lev - en buck - ram men
 sev - en of the e - lev - en I paid.

cresc.

16
 grown out of two! — *p* *ad lib.* *a tempo*
 But, as the dev - il would have it, three mis - be - got - ten knaves in

16
ff *p*

mf
 Ken - dal green came at my back and let drive at me; for it was so dark, Hal,
p cresc.

f Moderato ♩ = 100
cresc. These lies are like their fath - er — that be gets them;
 that thou couldst not see thy hand. Moderato ♩ = 100
f

17

ff gross as a moun-tain, o - pen, pal-pa-ble. Why, ——— thou clay-brained guts, thou

17

ff knot-ty-pat-ed fool, thou whore - son, ob-scene, grea - sy tal-low-catch, —

p What, art thou

p *staccato*

f Why, how couldst thou know these

mad? art thou mad? is not the truth the truth?

18

men in Ken-dal green, when it was so dark thou couldst not see thy hand? come, tell us your rea-son:

18

what say-est thou to this?

FALSTAFF *f*

POINS *mf* What, up-on compulsion?

Come, your rea-son, Jack, your reason. *f*

FALSTAFF *f*

'Zounds!— an I were at the strap - pa - do, or all the racks in the

world, I would not tell you on com - pul - sion. Give you a rea - son on com -

8 *p*

- pul - sion! if rea - sons were as plen - ti - ful as black - ber - ries,

I would give no man a — rea - son up - on com - pul - sion, — I.

PRINCE

cresc.

f Ill be no lon-ger guilt-y of this sin; this san-guine cow-ard, this bed - pres-ser, this

mf

19

horseback - breaker, this huge hill of flesh, — *ff* *a.*

FALSTAFF

'Sblood, — you starve-ling,

cresc. *ff*

19

ad lib.

you elf-skin, you dried neats'-tongue, you stock-fish! O for breath to ut-ter what is like thee!

a tempo *accel.* *P* Well,

you tai - lors'-yard, you sheath, you bow - case, you vile stand-ing - tuck, —

accel.

breathe a while, — and then to it a-gain: and when thou hast tired thy-

p

-self in base com - pa - ri - sons, hear me speak but this. —

p

PRINCE 20 *p*

POINS We two saw you four set on four and

Mark, Jack. — 8 20

bound them, and were mas - ters of their wealth. Mark now, — how a

8

plain tale shall put you down. Then did we two set on you four; and, with a

word, out - faced you from your prize, and have it; yea, and can show it you here in the

21 *poco accel.* *cresc.*

house: and, Fal - staff, you car-ried your guts a - way_ as

poco accel. *p* *cresc.*

nim - bly, with as quick dex - ter - i - ty, — and roared_ for mer - cy, — and still

mf

22 *animato*

run_ and roared, — as ev - er I heard bull - calf. What a

f animato

slave art thou, to hack thy sword as thou hast done, and then say it was in

fight! What trick, what de - vice, what start - ing - hole _____ canst thou now find out to hide

accel.

accel.

thee from this o - pen and ap - parent shame?

POINS

f.

Come, let's hear, Jack; what trick hast thou

in tempo $\text{♩} = 80$

Andante con moto
FALSTAFF

By the Lord, I knew ye as well as he that made ye.

now?

Andante con moto $\text{♩} = \text{♩}$

pp

pp non legato

Why, hear you, my mas - - ters: was it for me to kill the heir appar - ent? should

I turn up-on the true prince? why, thou know-est I am as val-i-ant as

Hercules: but beware in-stinct; the li-on will not touch the true prince. Instinct is a great

mat-ter; I was now a cow-ard on in-stinct. I shall think the

23 *f*
bet-ter of my-self and thee dur-ing my life; I for a

val-i-ant li-on, and thou for a true prince.

p *Listesso tempo* (He goes to the door and calls out.)

But, by the Lord, lads, I am glad you have the mon - ey.

p *pleggiero*

24 *mf* (He comes forward.)

Host - ess, clap to the doors: watch to-night, pray to - mor - row. Gallants,

mf *p*

lads, boys, hearts of gold, all the ti - tles of good fell-owship come to

cresc. *f* **25**

you! What, shall we be merry? shall we have a play ex -

p *f*

PRINCE

Con - tent; and the argu - ment shall be thy running a-way.

- tem-pore?

Ah, no more of that, Hal, an thou

p *p*

(Enter HOSTESS)

lov-est me!

Poco Allegro $\text{♩} = 112$ *p*

HOSTESS

ad lib. parlante

Marry, my lord, there is a nobleman of the court at door would speak with you: he

says he comes from your fa-ther.

PRINCE

Give him as much as will make him a roy-al man, and

HOSTESS

An old man.

send him back a-gain to my mother.

FALSTAFF

What manner of man is he?

What doth

PRINCE

gra-vi-ty out of his bed at mid-night? Shall I give him his an-swer?

Pri-thee, do, Jack.

Faith, and I'll send him pack-ing.

(Exeunt all but Prince.)

dim.

pp staccato

Adagio ♩ = 72

p

PRINCE *p*

I know you all, and will a while up-hold The un-yoked

27

*senza misura**ad lib.*

hu - mour of your i - dle-ness: Yet here - in will I im - i - tate the sun, Who

doth per-mit the base contag-i-ous clouds To smoth-er up his beau - ty from the world, —

— That, when he please a - gain to be him-self, Be - ing want - ed, he may be more

wonder'd at, By breaking through the foul and ugly mists Of vapours that did seem to stran-gle him.

f *animato*

If all the year were playing holidays, To sport would be as tedious as to work; But when they

P

sel-dom come, they wish'd for come, And no-thing pleas-eth but rare ac - ci-dents.

So when this loose be-ha-viour I throw off And pay the debt I ne-ver prom-ised, By

how much bet - ter than my word I am, By so much shall I fal - si - fy men's

hopes; And like bright me - tal on a sul - len ground, My re - form - a - tion,

glit - ter - ing o'er my fault, Shall show more good - ly and at-tract more eyes Than

Andante $\text{♩} = 88$

that which hath no foil to set it off. I'll so of - fend, to make of-fence a skill;

(Enter FALSTAFF, POINS and HOSTESS)
senza misura

Re-deeming time when men think least I will. —

senza misura

28 Allegretto $\text{♩} = 108$

Here comes lean Jack, here comes bare-bone. — How now, my sweet crea-ture of

bom-bast! How long is't a - go, Jack, since thou saw - est — thine own knee?

mf

FALSTAFF

My own knee! when I was a-bout thy years, Hal, — I was not an eagle's

p

ta - lon_ in the waist; I could have crept in - to a - ny al - der-man's

thumb-ring: a plague of sigh-ing and grief!_ it blows a man up like a blad-der. There's

parlante
vil - lan-ous news a - broad: here was Sir John Bracy from your father: you must to the

29 *parlante*
court in the morn-ing. That same mad fellow of the North, Percy, and he of Wales, that

gave Amamon the bastinado, and made Lucifer cuckold, and swore the

devil his true liegeman upon the cross of a Welsh hook-what a plague call you him?

POINS

O, Glendower.

FALSTAFF

Owen, Owen, the same; and his son - in - law Mortimer, and old North - umberland, and

that sprightly Scot of Scots, Douglas, that runs o'horse - back up a hill perpendicular.

Well, he is there too, and one Mor-dake, and a thou - sand bluecaps more: Worcester

is stolen away to-night; thy father's beard is turned white with the news: you may buy land now as cheap

PRINCE

*p*30 *meno mosso*

Why

then, it is like, if there come a hot June — and this civil

as stinking mackerel.

30

meno mosso

buff-et-ing hold,

we shall buy maid - en-heads as they buy hob - nails, by the hun - dreds.

*a tempo**a tempo*

FALSTAFF

By the mass, lad, thou say-est true;

it is like we — shall have good

trad-ing that way. — But tell me, Hal, art not thou horrible a-feard? thou being heir-apparent,

could the world pick thee out three such enemies again as that fiend Douglas, that spirit

Percy, and that devil Glendower? art thou not horribly afraid? doth not thy blood

PRINCE

Not a whit, i' faith; I lack some of thy in-stinct.

thrill at it?

Well,—

31 Andante

— thou wilt be hor-ri-bly chid to-mor-row when thou com-est to thy

31 Andante ♩ = 80

P
Do thou stand
fa - ther: if thou love me, prac-tise an an - swer.
p non legato

— for my fa-ther, and ex - am-ine me up-on the par - tic - u-lars of my life.

mf **FALSTAFF** 32 *ad lib.*
Shall I? Con - tent: this chair shall be my state, — this

ad lib.
dag - ger my scep - tre, and this cush-ion my crown.
animato ♩ = 92
mf staccato

PRINCE

mf

Thy state is ta-ken for a

join-ed-stool, thy gold-en scep-tre for a lead-en dag-ger,

*cresc.**f**poco rit.*

and thy pre-cious rich crown for a pit-i-ful bald crown!

*poco rit.*Andante sostenuto $\text{♩} = 69$ *f* FALSTAFF

Well, an the fire of grace be not quite out of thee, now shalt thou be mov-ed.

Give me a cup of sack to make my eyes look red, that it may be thought I have wept;

p

for I must speak in pas-sion, and I will do it in King Cam-by - ses' vein.

p

33 PRINCE

Well, here is my leg.

FALSTAFF (*drinks*)

33

And here is my speech.

HOSTESS

animato

O Je - su, this is ex-cel-lent sport, I faith!

mf

Stand a-side, no-bil-i-ty.

animato ♩ = 92

mf

*a tempo**mf animato*

f

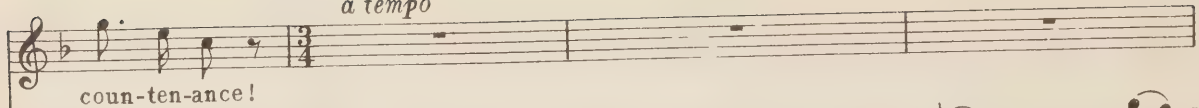
O, the fa-ther, how he holds his

Weep not, sweet queen; for trick-ling tears are vain.

*f a tempo**mf animato*

34

a tempo

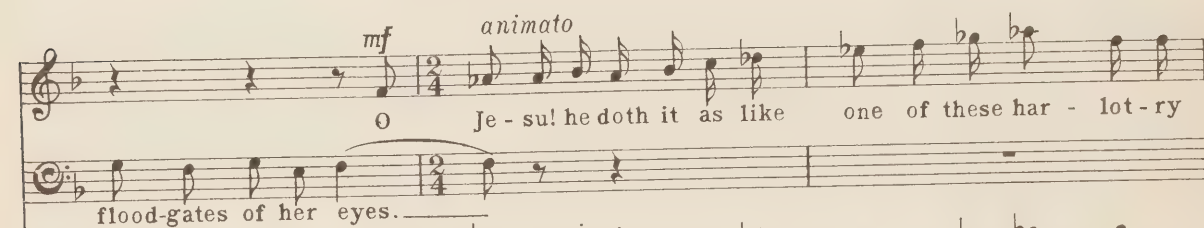


coun-ten-ance!

For God's sake, lords, con - vey my trist-ful queen; For tears do stop the

34

f a tempo

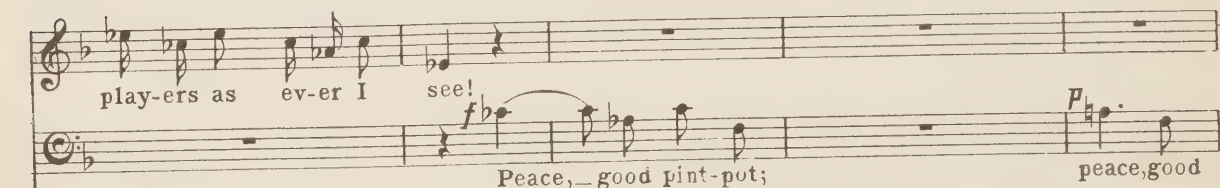


O Je - su! he doth it as like one of these har - lot-ry

flood-gates of her eyes.



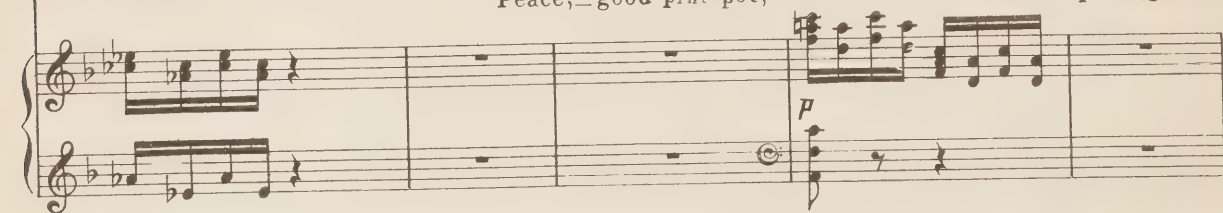
mf animato



play-ers as ev-er I see!

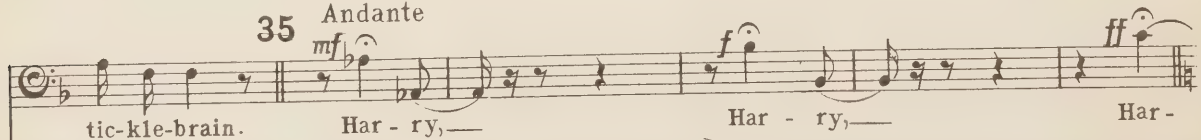
Peace,—good pint-pot;

peace, good



35

Andante



tic-kle-brain.

Har - ry,—

Har - ry,—

Har -



mf

f

mp

$\text{♩} = 80$

ry, — I do not on-ly mar-vel where thou spend-est thy time,

mp

but al - so how thou art ac - com-pa-nied: for though the cam-o-mile,

the more it is trod-den on the fast-er it grows, yet youth, the more it is

36

wast - ed the soon-er it wears. That thou art my son, I have part - ly thy

mo - ther's word, part - ly my own op - in - i - on, but — chief - ly a

vil-la-nous trick of thine eye, and a fool - ish hang-ing of thy ne-ther lip, that doth

war-rant me. If then thou be son to me, here lies the point;

— why, be - ing son to me, art thou so point - ed at? Shall the

bless - ed sun of heaven prove a mich - er and eat black-ber-ries?

a ques - tion not to be asked. Shall the son of

Eng - land prove a thief and take purs-es? a ques-tion to be

pp

38

asked. There is a thing, Har-ry, which thou hast of - ten heard of, and

mf

p

accel. it is known to ma-ny in our land by the name of pitch: this pitch, as an-cient

poco allegro

accel. *poco allegro* ♩ = 112

wri-ters do re-port, doth de-file; so — doth the com-pa-ny thou

keep-est: for, Har-ry, now I do not speak to thee in drink but in

4

39

tears, — not in plea-sure but in pas-sion, not in words on-ly, but in

woes al-so: and yet — there is a vir-tu-ous man whom I have of-ten

meno mosso

meno mosso

PRINCE

What

no - ted in thy com - pa - ny, but I know not his name.

man-ner of man, an it like your ma-jes-ty?

Moderato maestoso

f

Moderato maestoso $\text{♩} = 84$

good-ly port-ly man; i' faith, and a cor-pu-lent; of a cheer-ful look, a

pleas-ing eye, and a most no-ble car-riage; and, as I think, his age some fif-ty,

or by'r la-dy, in - cli - ning to three score; and now I remember me, his name is

40
Fal-staff: _____ if that man should be lewd-ly giv - en, he de -

ad lib. *p* a tempo
- ceiv - eth me; for, Har-ry, I see vir-tue in his looks.

If then the tree may be known by the fruit, as the fruit by the tree, then,

per-empt-or-i-ly I speak it, there is vir-tue in that Fal-staff: him keep with, the

rest ban-ish. And tell me now, thou naught-y var - let, tell me, where hast thou

PRINCE *a tempo*

Dost thou speak like a king? Do thou stand for me, and I'll play my

been this month?

a tempo ♩ = 84

a tempo

fa - ther.

ad lib.

De - pose me? if thou dost it half so grave - ly, so ma -

mf a tempo

- jest - i - cal - ly, both in word and mat - ter,

hang me up by the heels for a

*mf**(Prince seats himself)*42 *ad lib.*

Well, here I am set.

rab - bit - sucker or a poulter's hare.

42

*p**a tempo*

Now, Har - ry, whence come you?

And here I stand: judge, my mas - ters.

My

a tempo

The com-plaints I hear of thee are grievous.
noble lord, from East-cheap. 'Sblood, my lord, they are

Moderato quasi Andante

Swear-est thou, un-false: nay, I'll tic-kle ye for a young prince, i' faith.

Moderato quasi Andante $\text{♩} = 76$

-gra-cious boy? hence-forth ne'er look on me. Thou art vi-o-lent-ly

cresc.

car-ried a-way from grace: there is a de-vil haunts thee in the

cresc.

like-ness of an old fat man; — a tun of man is thy—com-pan-ion.

mf *f* *p*

43

Why dost thou con-verse with that trunk of hu-mours, that bolt-ing-hutch of

beast-li-ness, that swol-len-par-cel of drop-sies, that huge bom-bard of sack, that

stuffed cloak-bag of guts, that roast-ed Man-ning-tree ox with the pud-ding in his

cresc. *f* *cresc.* *f*

animato

bel - ly, that rev-er-end vice,— that grey in - i - qui-ty,

animato

that fa-ther ruffi-an, that van-i-ty in years? _____ Where-in is he good, but to

p

taste sack and drink it? where-in neat and clean-ly, but to carve a ca-pon and

p

eat it? where-in cun-ning, but in craft? where-in craft-y, but in

vil-la-ny? where-in vil-lan-ous, but in all things? where-in worth-y, but in

44

no - thing? *f* That

FALSTAFF *p*

I would your grace would take me with you: whom means your grace?

44

animato

vil-lan-ous a-bom-in-a-ble mis-lead-er of youth, Fal-staff, that old white -

animato

-beard-ed Sa-tan. I know__ thou dost.

p My lord, the man__ I__ know.

FALSTAFF
p meno mosso

But to say I know__ more harm in him than in my-self__ were to say more than I

know. That he is old, the more the pi-ty, his white hairs do wit-ness it;

*(ad lib.)**animato*

but that he is, saving your reverence, a whore-mas-ter, that I ut-ter-ly de-ny.—

45 Moderato ♩ = 92

If to be old and mer-ry— be a sin, then ma-ny an old host that I

know is damned: if sack and su-gar be a fault, God help the wick-ed! if to be

sempre staccato

fat be to be ha-ted, then Pha-raoh's lean kine—are to be loved. No,

my good lord; ban-ish Pe-to, ban-ish Bar-dolph, ban-ish Poins: but for

sweet Jack Fal-staff, kind Jack Fal-staff, true Jack Fal-staff, val - i-ant Jack Fal-staff,

f

46 and there-fore more val-i-ant, be-ing, as he is, old Jack Fal-staff,

f

ban-ish not him thy Har-ry's com-pa-ny, ban-ish not him thy Har-ry's com-pa-ny:

PRINCE *a tempo* 47 *ff* I do,

rall.

ban-ish plump Jack, and ban-ish all the world. *a tempo* 47

rall. *ff*

(Knocking heard. The Hostess runs to the door and opens it. DOLL TEARSHEET enters wearily.)

I will. *Andante* ♩ = 80

p

HOSTESS

senza misura

I' faith, sweet-heart, me-thinks now you are in an ex-cel-lent good tem-per-al-

- i - ty: your pul-sidge beats as extraor-din - ar - i - ly as heart would de-sire;

and your col-our, I war-rant you, is as red as a - ny rose, in good truth, la!

parlante vivace
sotto voce

But, i' faith, you have drunk too much canaries; and that's a marvellous searching wine,

mp a tempo (Andante) ♩. = 80

and it perfumes the blood ere one can say, 'What's this?' How do you now?

p

HOSTESS

P

Sick of a calm:

mp DOLL 2

Bet-ter than I was: hem!

FALSTAFF *f*

How now, Mis-tress Doll!

yea, good faith.

f

So is all her sect; an they be once in a calm, they are sick.

48 DOLL

f Allegro parlante

You mud-dy ras-cal, is that all the com-fort you give me?

HOSTESS

mf

By my troth,

48 *f*

a tempo, sempre Allegro

this is the old fash-ion; you two ne-ver meet but you fall to some

a tempo, sempre Allegro

Adagio

dis-cord.
DOLL *rall. P*

Come, — I'll be friends with thee, Jack: thou art go-ing to the

rall. Adagio $\text{♩} = 56$

pp una corda

wars; and whe-ther I shall ev - er see thee a - gain or no,

49 *animato*

— there is no - bo-dy cares.

PRINCE (*aside to Poins*) *pp*

This Doll Tear - sheet — should be some

49 *animato*

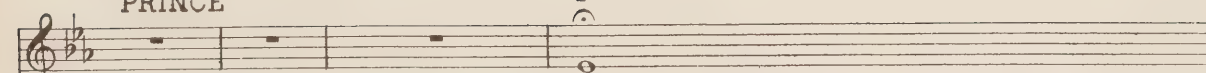
pp tre corde

road.

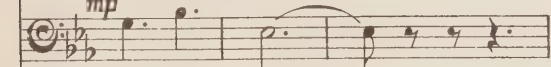
POINS

pp I war-rant you, as — com-mon as the way be-tween Saint Al - ban's and Lon - don,

PRINCE

parlante sotto voce*mp* FALSTAFF

How might we see Falstaff bestow himself to-night in his

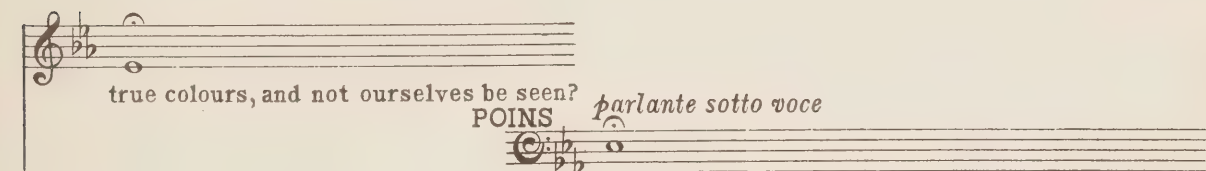


Kiss me, Doll. _____



true colours, and not ourselves be seen?

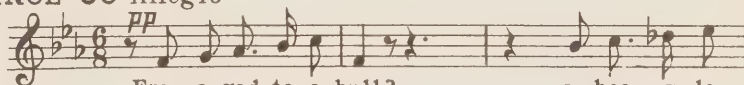
POINS

parlante sotto voce

Put on two leathern jerkins and aprons, and



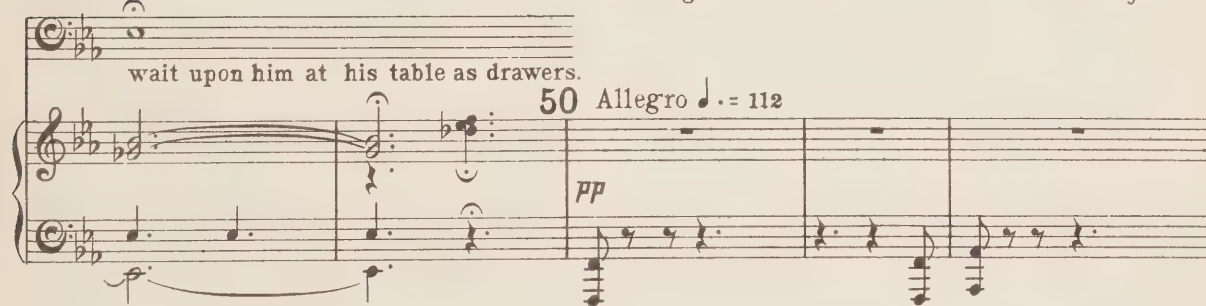
PRINCE 50 Allegro



From a god to a bull?

a hea-vy des-

wait upon him at his table as drawers.

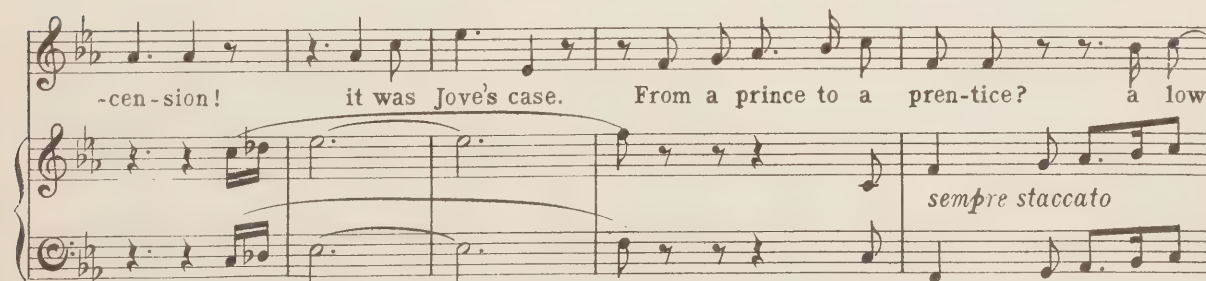
50 Allegro $\text{♩} = 112$ 

-cen-sion!

it was Jove's case.

From a prince to a pren-tice?

a low

*sempre staccato*

—trans-for-ma-tion! that shall be mine; for in ev'-ry-thing the purpose must weigh with the

(The Prince and Poins go to the back and put on jerkins and aprons)
 51 Poco Lento

fol-ly. Fol-low me, Ned.
 FALSTAFF

Thou dost give me flat-ter-ing bus-ses.

51 Poco Lento $\text{♩} = 69$

pp

DOLL
 By my troth, I kiss thee with a most con-stant heart.

FALSTAFF

I am old, —

mf *p*

I love thee bet-ter than I love e'er a scur-vy young

— I am old.

pp

boy of them all.

What stuff wilt have a kir-tle of? I shall re-

52 *allegro*

- ceive mo - ney o' Thurs-day: shalt have a cap to-mor-row. A mer-ry

52 *allegro*

pp

p *rall.* By my

song, come: it grows late. Thou'lt for - get me when I am gone.

p *rall.*

Adagio

troth, thou'lt set me a - weep - ing, an thou say-est so: prove that

ppp una corda

ev-er I dress my-self hand-some till thy re - turn: well, heark-en at the end.
(Poins comes forward disguised as a Drawer)

tre corde

Allegro
FALSTAFF *mf*

Let them be - gin. Sit on my

POINS *p*

The mu-sic is come, sir.

Allegro *p*

knee, Doll. *f* Sing, sir. *mp*

f *p*

53 Andante $\text{♩} = 88$
 PRINCE *(comes forward, also disguised)* *mp* *(It is now sunset and the stage grows darker gradually)*

De-vour-ing Time, blunt thou the li-on's

paws, And make the earth de-vour her own sweet brood; Pluck the keen teeth from the fierce ti-

- ger's jaws, And burn the long-lived phoe - nix in her blood; Make glad and

sor-ry sea - sons as thou fleets, And do what-e'er thou wilt, swift-foot-ed Time, To the wide

world and all her fad - - ing sweets; But I for-bid thee one most hein - ous crime:

O! carve not with thy hours my love's fair brow, Now draw no lines there with thine an - tique

pen; Him in thy course un - taint-ed do al - low For beau - ty's

pat - tern to suc - ceed - ing men. — Yet, do thy worst, old Time: de - spite thy

wrong, My love shall in my verse ev - er live — young.

(Falstaff has been disapproving of the words of the song. He suddenly interrupts.)
FALSTAFF *(Doll is still sitting on his knee.)* **ff**

When Ar - thur first in court be - gan And

was ap - prov - ed king, By force of arms great vic - tor - ies won And con - quest home did bring. Then

in - to Eng - land straight he came With fif - ty good and a - ble Knights, that re - sort - ed —

PRINCE **mp**

When I do

in - to Eng - land straight he came With fif - ty good and a - ble Knights, that re - sort - ed —

(As the Prince begins again, Doll puts her hand over Falstaff's mouth)

count the clock — that tells the time, And see the

(He continues softly) sempre pp

And ma - ny jousts and tourn - a - ments Where -

And see the

brave_ day sunk in hid - e - ous night; When I be - -
 - to were ma - ny prest, — Where - in some knights did far_ ex - cel And

- hold the vi - o - let past prime, And sa - ble curls, all sil - ver'd
 DOLL *sempre pp*
 But one Sir Lan - ce - lot du Lake Who was approv - ed well, — He
 eke surmount the rest. —

o'er with white; When lof - ty trees I see bar - ren of
 for his deeds and feats of arms All o - thers did ex - - cel. —
 He

leaves, Which erst from heat did can - o - py the

arm - ed rode in for - est wide And met a dam - sel fair, — Who

herd, And sum - mer's green all gird - ed up —

told him of ad - ven - tures great Where - to he gave good ear. — "Why

— in sheaves, Borne — on the bier — with white and

should I not," quoth Lan - ce - lot, "For that cause came I hi - - ther," "Thou

55

brist - - ly beard, Then of thy
seem'st," quoth she, "a knight full good, And I will bring thee thith - - er.
Where - as a

55

beau - - ty do I ques - tion make, That thou a -
migh-ty knight doth dwell That now is of great fame; Therefore tell me what knight thou art And what may

- mong the wastes of time must go, Since sweets and
be thy name." "My name is Lan-ce-lot du Lake"; Quoth she, "it likes me than,"

beau - - - ties do them - selves for - - sake

She

Here dwells a knight who nev - er was Yet matched with an - y man."

56

And die as fast as they see o - thers grow;

brought him to a riv - er - side And al - so to a tree, — Where - on a cop - per ba - son hung, And

cresc.

He

56

And nothing 'gainst Time's scythe can make de - fence Save breed, —

ma - ny shields to see.

struck so hard, the ba - son broke; And Tar - quin soon he

p *pp*

57

— to brave him when he takes thee hence.

spied, — Who drove a horse be - fore him fast, Where on a knight lay tied. —

57 Moderato $\text{♩} = 100$
pp (March in the distance)

rall.

Andante

HOSTESS *p*

PRINCE De-vour-ing Time, blunt thou the li-on's paws,

(The Prince's voice is to predominate over the others)

POINS De-vour-ing Time, blunt — thou the li-ons

De-vour-ing Time, blunt thou the li-on's paws, — And make the

DOLL

FALSTAFF

"Sir

Andante $\text{♩} = 88$

(sempre *p*)

And make the earth de-vour — her own sweet brood; —
 paws, And make the earth de-vour — her own sweet
 earth de-vour — her own sweet brood; Pluck the keen
 Knight," then said Sir Lan - ce - lot, "Bring me that horse - load hith - er, And

Pluck the keen teeth from the fierce ti - - ger's jaws,
 brood; Pluck the keen teeth from the fierce ti - -
 teeth from the fierce ti - - ger's jaws, — And
 They
 lay him down. and let — him rest; We'll try our force to-ge - ther."

* This accompaniment is intended only as a sketch for use at rehearsals if required.

And burn the long - liv'd phoe-nix in her blood;
 - ger's jaws, And burn the long - liv'd phoe - nix
 burn the long - liv'd phoe - nix in her blood; —
 couched their spears, (their hor - ses ran As though there had been thun - der); And

58

Make glad and sor-ry sea - sons as thou fleets,
 in her blood; — Make glad and sor-ry sea - - sons as thou
 Make glad and sor-ry sea-sons as thou fleets, And
 struck them each a - midst their shields, Where with they broke in sun - der.

58

Their

And do what - e'er thou wilt, ——— swift - foot - ed Time,
 fleets, And do what - e'er thou wilt, ——— swift-foot - ed
 do what - e'er ——— thou wilt, swift - foot - ed Time, ——— To the wide
 hor - ses' backs brake un - der them, The knights were both as - tound; ——— To

To the wide world and all her fad - - ing sweets;
 Time, To the wide world and all her fad -
 world and all her fad - - ing sweets; ——— But
 They
 'void their hor-ses they made great haste, And light up-on the ground. ———

But I for-bid thee one most hein - - ous
 - ing sweets; But I for - bid thee one most
 I for-bid thee one most hein - - ous crime:—
 took them to their shields full fast, Their swords they drew out than, With

crime: O! carve not with thy
 hein - - ous crime:— O! carve not
 O! carve— not with thy hours— my—
 might - y strokes most ea - ger - ly Each at the o - ther ran.
 They buc - kled

hours my love's fair brow, Nor draw no
with thy hours my love's fair brow,
love's fair brow, draw no lines there
then to-ge - ther so, Like un - to wild boars rash-ing, And with their

59

lines there with thine an - tique pen; Him
Nor draw no lines therewith thine an - tique pen;
with thine an - tique pen; Him in thy
swords and shields they ran At one an - o - ther slash-ing. The ground be-sprinkled was with

59

(The room is now dark, but the window at the back is lit by the reflection of torches in the street below. The distant murmur of a crowd is heard.)

in thy course un-taint - ed do al - low

Him in thy course un - taint - ed do al - low

course un - taint - ed do al - low For beau -

This

blood, Tarquin began to yield; For he gave back for wear-i - ness, And low did bear his shield.

staccato

p una corda

8va. bassa

For beau - - ty's pat - tern to suc -

For beau - - ty's pat - - tern to suc -

- - ty's pat - tern to suc - ceed - - ing -

soon Sir Lan - ce - lot es-pied, He leapt up - on him then, He

8va. bassa

6/4

- ceed - ing men.

- ceed - ing men. *cresc.* Yet, do thy worst.

men. *cresc.* Yet, do thy worst, old

pulled him down up - on his knee, And rush - ing off his helm, *cresc.*

Forth - - - with he struck his

tre corde
mf
8va. bassa...

cresc. Yet, do thy worst, old Time: de - spite thy wrong, My

old Time: - de - spite thy wrong, My love

Time: de - spite thy wrong, My love

cresc. Forth - with he struck his neck in two; And when he

neck in two; And when he had so

mf(staccato sempre)

love shall in my verse ev - er live

— shall in my verse ev - er live

— shall in my verse ev - er live

had so done, From pri - son, three - score knights and four De - liv - ered ev - ery

done, From pri - son, three - score knights and four De - liv - ered ev - ery

60 Moderato

(Enter BARDOLPH, GADSHILL and PETO, hurriedly. The two

young.

young.

young.

one.

one.

60 Moderato ♩ = 100

f

latter, followed by the drawer, arrange lights in the room.)

PRINCE
How now! — what news? —

BARDOLPH
The king your fa-ther is at Westminster;

By heaven, Poins, I
you must a-way to court, sir, present-ly.

(loco)
feel me much to blame, So id-ly to pro-fane the pre-cious time; When
temp-est of com-mo-tion, like the south Borne with black va - - pour, —

(Falstaff has been staring at the Prince,
doth be - gin to melt, And drop up - on our bare un - arm - ed

and suddenly recognises him.) 61 *(The Prince and Poins throw off their disguise.)*
heads. Give me my sword and cloak.
FALSTAFF

Ha! a bas-tard son of the king's? And art not thou Poins his

61

mf

Why, thou globe of sin - ful con - tin - ents, what a life dost thou lead!

bro - ther?

p

cresc.
Ve - ry true, sir;

bet - ter than thou: I am a gen - tle - man; thou art a draw - er.

cresc.

62

Poco Allegro

and I come to draw you out by the ears. _____ (All listen intently)

SOLDIERS (in the distance, unseen.)

Stand to it, no-ble

Poco Allegro ♩ = 116

f *pp staccato*

(nearer)

pike-men, and look you well a-bout: And shoot you right, you bow-men, And

we will keep them out: You mus-quet and cal-iv-er men, Do you prove true to

(further away)
dim.

me, I'll be the fore-most man in fight, Says brave Lord

Wil-lough-by.

HOSTESS

DOLL

PRINCE & PETO

BARDOLPH & GADSHILL

FALSTAFF & POINS

Then cour-age, no-ble Eng-lishmen, And nev-er be dis-

Then cour-age, no-ble Eng-lishmen, And nev-er be dis-

Then cour-age, no-ble Eng-lishmen, And nev-er be dis-

Then cour-age, no-ble Eng-lishmen, And nev-er be dis-

Then cour-age, no-ble Eng-lishmen, And nev-er be dis-

63

mp

(sempre staccato)

cresc. poco a poco

- mayed;— If that we be but one to ten, We will not be a - fraid — To

cresc. poco a poco

- mayed;— If that we be but one to ten, We will not be a - fraid — To

cresc. poco a poco

- mayed;— If that we be but one to ten, We will not be a - fraid — To

cresc. poco a poco

- mayed;— If that we be but one to ten, We will not be a - fraid — To

cresc. poco a poco

- mayed;— If that we be but one to ten, We will not be a - fraid — To

cresc. poco a poco

P

(Noise of troops outside.)

fight the gath'ring en-em-ies, And set our na-tion free. —

fight the gath'ring en-em-ies, And set our na-tion free. — PRINCE

fight the gath'ring en-em-ies, And set our na-tion free. — *ff* God and St. George for

fight the gath'ring en-em-ies, And set our na-tion free. —

fight the gath'ring en-em-ies, And set our na-tion free. —

Bardolph goes to the window and opens it. Great noise as troops pass in the street.)

Eng - land! Be ours the vic-to-ry. — *Moderato* = 100 *fff*

and prepares to go.)

Fal-staff, good-night. — *ff*

(Exeunt Prince & Poins.)

8

8 (loco)

(Renewed cheering as the Prince reaches the street. The others watch from the window.)

65

dim. poco a poco

(turning away from the window.)

FALSTAFF *f*

Har-ry is val-lant; for the cold blood—he did nat-ur-al-ly in-her-it of his

p

fa-ther, he hath, like lean sterile and bare land, man-ured, husband-ed—and tilled with

cresc. poco a poco

ex-cel-lent en-deav-our of drink-ing good and good store of fer-tile sher-ris, that he is be-

p cresc. poco a poco

*senza misura
parlante*

- come ve-ry hot and val - i-ant. If I had a thousand sons, the first humane principle

p

66

I would teach them should be, to for - swear thin po - ta - tions, and to ad-dict them-selves to

PETO *f* For-swear thin po - ta - tions, and to ad-dict them-selves to sack. — *meno mosso*

GADSHILL For-swear thin po - ta - tions, and to ad-dict them-selves to sack. —

BARDOLPH For-swear thin po - ta - tions, and to ad-dict them-selves to sack. —

sack. —

f *meno mosso*
mf
pesante

BARDOLPH (*goes to the window*)*ad lib.*

Sir, An-cient Pis-tols be-low, and would speak with you.

PISTOL (*outside*) *ad lib.*

Sir John, God save you.

(*Knocking heard*)*animato*

67 Allegretto $\text{♩} = 100$

DOLL *f*

Hang him, swagger-ing ras-cal! let him not come hi-ther: it is the

f *p*

HOSTESS *mf*

If he swag-ger, let him not come here:

foul - -mouth-edst rogue in Eng-land.

f *p*

HOSTESS

no, by my faith; I must live a-mong my neigh-bours; there comes no swag-ger-ers here.

mf

I am in good name and fame with the ve-ry best:— shut the

p

door; I'll no swagger-ers. I have not lived all this while, to have swagger-ing now:

68 shut the door, I pray you.

FALSTAFF

Dost thou hear, host-ess?

68 Pray ye, pa-ci-fy your-self, Sir John: there comes no swagger-ers here.

Til-ly-fal-ly, Sir John, ne'er

Dost thou hear? it is mine an-cient.

Poco meno mosso $\text{♩} = 92$

tell me: your an-cient swag-ger-er comes not in my doors. I was be-

- fore Mas-ter Ti-sick, the dep-u - ty, t'oth-er day; and, as he said to me,

69
— 'twas no long-er a - go than Wednes-day last, "I' good faith, neigh - bour Quick-ly"

says he; Mas-ter Dumbe, our min-is-ter, was by then; "neigh - bour Quick-ly,"

says he, "re-ceive those that are ci - vil, for," said he "you are in an ill name;"

now a'said so, — I can tell where-up - on; "for," says he, "you are an hon-est

8

wo-man, and well thought on; — there - fore take heed what guests you re-

- ceive: re-ceive no swag-ger-ing com-pan-ions," says he. There comes

poco accel.

poco accel.

none here: you would bless you to hear what he said: no,

3

70 *cresc.* *Poco meno mosso*

FALSTAFF I'll no swag-ger-ers. *mf*

70 *cresc.* *Poco meno mosso* ♩ = 92

P sempre staccato

tame cheat - er, i' faith; you may stroke him as gent - ly as a pup-py

grey-hound: he'll not swagger with a Bar - ba-ry hen, if her fea-thers turn

back in a - ny show of re - sis-tance. Call him up, Bar - dolph.

parlante
f *3*

cresc.

(Exit Bardolph)

71 HOSTESS

Cheat-er, call you him? I will bar no hon-est man my house, nor no cheat-er: but I

mf

p

pesante

do not love swagger-ing, — by my troth; I am the worse, when one says swagger:

parlante molto agitato

feel, masters, how I shake; look you, I warrant you. *(soothing her)*
 DOLL

So you do, host-ess.

*cresc.**mf*

HOSTESS

ff parlante

Do I? yea, in ve-ry truth, do I, an'twere an as-pen leaf: I cannot abide swaggerers.

*f*PISTOL *(door opens)**(Enter PISTOL with TWO COMPANIONS, and BARDOLPH)*

God

*molto cresc. e pesante**ff**rall.**p*72 *Molto maestoso*

save you, Sir John!
 FALSTAFF

mf

Wel-come, An-cient Pis-tol!

Here, Pis-tol, I charge you with a cup of

72 *Molto maestoso* ♩ = 80

HOSTESS

p

I'll drink no more than will do me good,

sack: do you dis - charge up - on mine host-ess.

for no man's plea-sure, I.

PISTOL

mf

Then to you, Mis-tress Dor-o-thy; I will

DOLL

73 Allegro

Charge me! I scorn you, scur-vy com-pan - ion. What!

charge you.

73 Allegro $\text{♩} = 120$ *f*

you poor,

base,

ras-cal-ly, cheat - ing, lack-lin-en mate! A-way, you

*non legato**non legato*

mould - y rogue, a - way! I am meat for your mas - ter.
PISTOL

f I know you,

DOLL *mf* 74

A - way, you cut - purse ras-cal! you fil - thy

Mis - tress Dor - o - thy.

74 *p*

bung, a - way! _____ by this wine, I'll thrust my knife in your mould - y chaps, an you

play sau - cy cut-tle with me. _____ A - way, you bot-tle-ale ras-cal! you

cresc.

bas - ket-hilt stale jug - gler, you! — Since when, I pray you, sir? God's

light! with two points on your shoul - - der? much!

PISTOL

ff

God —

cresc.

ff

PISTOL

let me not live, but I — will mur - der your ruff for this!

FALSTAFF

f

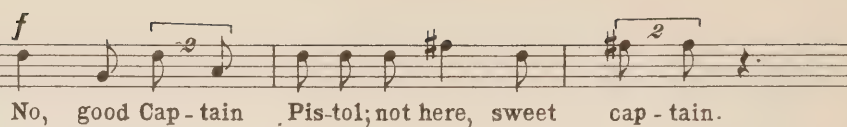
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75 FALSTAFF

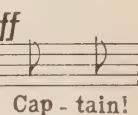
more, Pis-tol; I would not have you go off here: dis - charge your-self of our

mf

HOSTESS



DOLL



com - pa - ny, Pis - tol.



DOLL

thou ab - om - in - a - ble damned cheat - er, art thou not a - shamed to be call - ed



cap - tain? An cap - tains were of my mind, they would trun-cheon you out, for



tak - ing their names up - on you be - fore you have earned them. .



76

DOLL

You — a cap - tain! you slave, — for what?

BARDOLPH

Pray thee, go down, good an - cient.

PISTOL

Not I;

FALSTAFF

Hark thee hith - er, Mis-tress Doll.

DOLL

for tear - ing a poor whores' ruff — in a baw - dy-house?

PISTOL

I tell thee what, Cor - por - al Bard - olph, I could tear her:

DOLL

PETO

GADSHILL

BARDOLPH

PISTOL

FALSTAFF

He

Pray thee, go

Pray thee, go down.

Pray thee, go down, pray thee, go

I'll be re - venged of her.

Hark thee hith - er —

cap - tain! hang — him, rogue! — he lives up-on mould-y stewed
down.
down.

ff I'll see her damned first; to Plu - to's damned

77

DOLL *parlante*
prunes and dried cakes. A cap - tain! God's light, these vil - lains will make the
PISTOL
lake, by this hand, to the in - fern - al —

word as o - di - ous — as the word 'oc - cu - py;' which was an
deep, with E - re - bus and tor - tures vile

ex-cel-lent good word — be-fore it was ill sort-ed: therefore cap-tains had need
al - - so. Hold hook and line, say I. Down, down,

HOSTESS
Good Cap - tain Pee-sel, be qui - et; 'tis
look to't.
dogs! down, — fai - tors! Have we not Hir - en here?

pesante

ve - ry late, 'i faith: — I be - seek — you — now, — ag - gra - vate your
PISTOL — These be good hu - mours, in - deed! —

78
cho - ler.
Shall — 78 pack-hor-ses, And hol - low pam - perd jades of
pp staccato

A - sia, Which can - not go but thir - ty mile a day, Com -

-pare with Cæ - sars, and with Can - ni-bals, And Tro - jan Greeks? nay, ra - ther

damn them with King Cer-ber-us; and let the wel-kin roar, and

let the wel-kin roar. Shall

PISTOL'S TWO COMPANIONS

And let the wel-kin roar.

f *staccato*

HOSTESS *Meno mosso*

By my troth, cap-tain, these are ve-ry bit-ter

PISTOL

we fall foul for toys? *Meno mosso* ♩ = 104

words.
BARDOLPH

Be gone, good an - cient: this will grow to a brawl a-non—

PISTOL

Die men like dogs! _____ give crowns like pins! Have we not Hi - ren here?

HOSTESS
parlante

O' my word, captain, there's none such here. What the good-year! do you think I would de - ny her?

Then

for Gods' sake, — be qui - et —

feed, and be fat, my fair Ca - li - po - lis. Come, give's some

80 Allegretto

sack. Si for-tu-ne me tor-men-te, spe-ra-to me con-ten-to Fear we

1st COMPANION

Si

80 Allegretto ♩ = 100

broad-sides? no, let the fiend give fire: Give me some sack; and,

for-tu-ne me tor-men-te, spe-ra-to me con-

(laying down his sword)

sweet-heart, lie thou there. Come we to full points

-ten-to. Fear we broad-sides? no, let the fiend give fire:

2nd COMPANION

Si for-tu-ne me tor-men-te, spr-

81

(pushing the others aside)

here; and are et - cet - er - as no - thing?

Give me some sack;

- ra - - to me -

FALSTAFF

Pis - tol,

81

mp *p*

PISTOL

p *Andante*

Sweet knight, I kiss thy neaf: what!

I would be qui - et.

Andante

p *mf*

DOLL

*ad lib. parlante**a tempo*

pp *mf*

For God's sake, thrust him down stairs! I

PISTOL *con espressione*

we have seen the sev - en stars.

mf *ppp*

82

Allegro

can - not en - dure such a fus - ti - an ras - cal. *mf*

PISTOL

Thrust him down stairs!

82 Allegro $\text{♩} = 120$

sempre p

p cresc.

PISTOL

know we not Gall - o - way nags?

FALSTAFF

Quoit him down, Bar - dolph, like a

shove-groat shil-ling: nay, an' a do no-thing but speak no-thing, a' shall be no-thing

BARDOLPH

Come, get you down stairs.

PISTOL

What! shall we have in - ci-sion? shall we im-

here.

PETO

83

Get you down stairs.

GADSHILL

Get you down stairs.

BARDOLPH

Get you down stairs, get you down stairs.

PISTOL

(snatching up his sword)

- brue? _____

Then death rock me a-sleep, a-bridgemydoleful

83

8

(♩ = ♩) p

staccato

days! Let griev-ous,ghast-ly, gap-ing wounds Un-twine the Sis-ters Three! Come,

days! Let griev-ous,ghast-ly, gap-ing wounds Un-twine the Sis-ters Three! Come,

A - trop - os, I say,

and let the wel-kin roar. _____

84

TWO COMPANIONS

and let the wel-kin roar, and let the wel-kin roar. _____

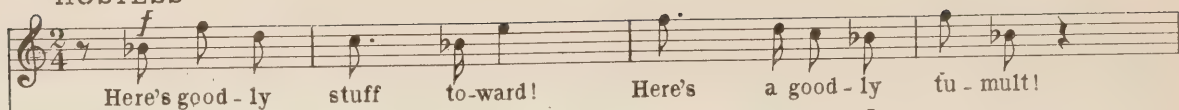
84

ff

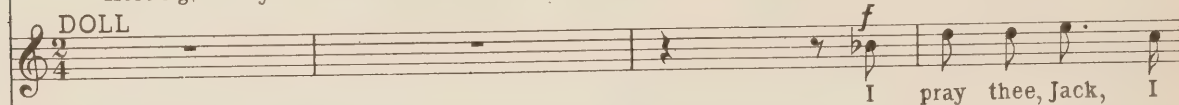
f

f

HOSTESS



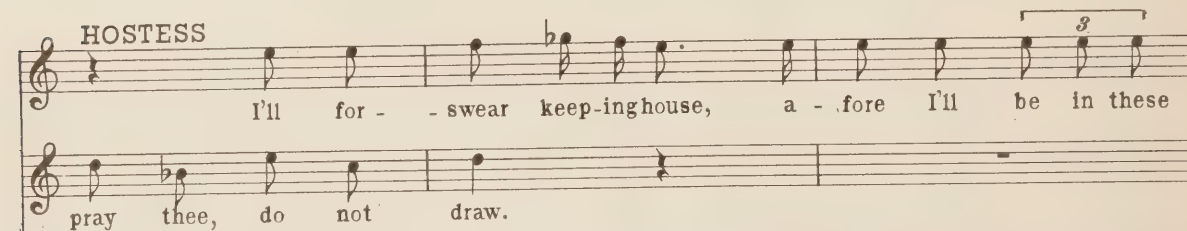
DOLL



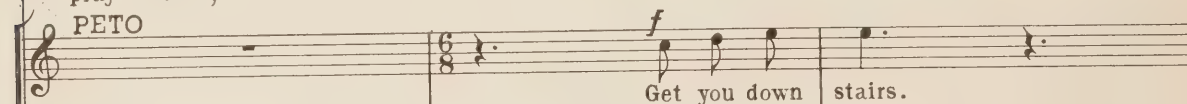
FALSTAFF



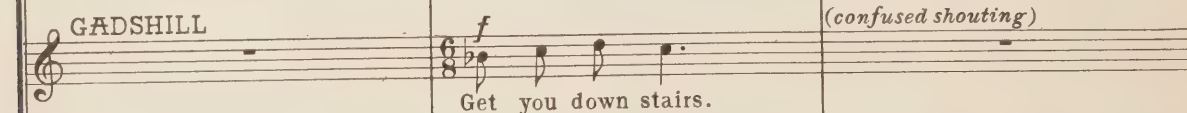
HOSTESS



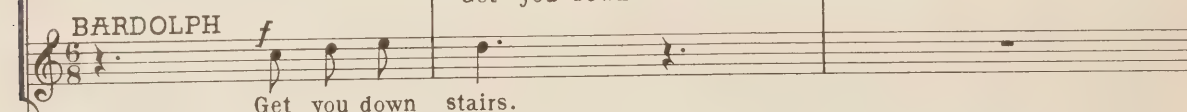
PETO



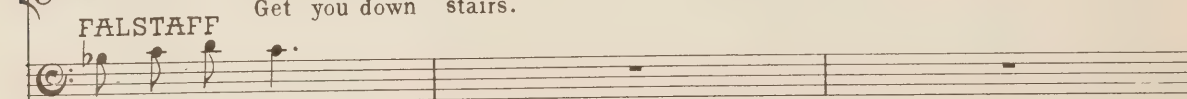
GADSHILL



BARDOLPH



FALSTAFF



(Fight. Some of the lights are overthrown.)

tir-rits and frights. So; mur - der, I war-rant now. Put up your

ff non legato

na - ked weapons, put up your na - ked weapons. A - las!

(She falls into Doll's arms.)

(Pistol and his companions are driven out by Falstaff's men,

fff

who follow them.)

dim. *dim.*

86

DOLL

P *meno mosso*

I pray thee, Jack, be qui-et; the ras-cal's gone.

P *meno mosso*

HOSTESS

Andante

P

Are you not hurt i' the

ad lib.

Ah, you whore-son lit-tle val-i-ant vil-lain, you!

Andante $\text{♩} = 80$

P

87

goin? me - thought 'a made a shrewd thrust at your bel-ly.

Ah, you sweet lit-tle rogue, you!

87

A-las, poor ape, how thou sweatest! come, let me wipe thy face; come on, —

— you whore-son chops: ah, rogue! — i' faith, I love thee: —

poco meno mosso

thou art as val - or - ous as Hec - tor of Troy, worth five of A - ga -

poco meno mosso

- memnon, and ten times bet - ter than the Nine Worth - ies: ah, vil - lain!

88 (Enter BARDOLPH)

Moderato ♩ = 100

p

BARDOLPH

mf

FALSTAFF

mf

Yes sir, and, as I came a-long, I

Have you turned him out of doors?

staccato

met and o - ver - took a doz - en cap - tains, Bare - head - ed, sweat - ing,

ad lib.

knock - ing at the tav - erns, And ask - ing ev - ery one for Sir John Fal - staff.

p

89 *ad lib.* *p dolce*

Andante

Now comes in the sweet - est mor-sel of the night, and we must hence, and

leave it un-picked. Fare - well, host-ess; fare-well, Doll. You see, my good wenches, how

f 90 *Moderato* $\text{♩} = 100$

men of merit are sought af-ter: the un - de-serv - er may sleep, when the man of action is

mf *staccato* *cresc.*

called on. Farewell, good wenches: if I be not sent away post, I will see you again ere I go.

p dolce *sotto voce* *dim.* *p* *pp*

DOLL: *ad lib.* *senza misura* *cresc.* *f (a tempo)*

I can-not speak; if my heart be not rea-dy to burst, — well, sweet Jack, have a

(cresc.) *(a tempo)* *f*

HOSTESS

91

p

Well, fare thee well;

dim.

care of thy-self.

FALSTAFF

p

Fare - well, fare - well.

91

Andante maestoso $\text{♩} = 80$ *mf*

(Falstaff and Bardolph go out, the latter holding a light for his master)
(The stage is almost dark)

morendo

HOSTESS

Adagio $\text{♩} = 50$ *pp dolce*

I have known thee these twen - ty nine years, come peascod - time; but an

*ppp una corda**stacc.*

92

Andante maestoso

rall.

hon-ester and truer - heart - ed man, - well, fare thee well.

*rall.**tre corde**mf**p*

HOSTESS

What's the mat-ter?
(Bardolph peeps through the door, holding a light) (in a hoarse whisper)

BARDOLPH (outside)

Mistress Tearsheet!

Bid Mistress Tearsheet come to my master.

pp

93 HOSTESS (*pushing Doll out as the latter is trying to dry her tears*)

Allegro $\text{♩} = 120$

mf

O run, Doll, run; run, good Doll, run, *cresc.*

mf

run, run, run, run.

f

accel. e cresc. (The curtain falls)

ff sempre accel.

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SET II.	SET V.	SET VII.	SET VIII.	SET X.	SET XI.
Nancy's Fancy. Bonnets so Blue. The Triumph. Haste to the Wedding. Hunt the Squirrel. Tink-a-Tink. Step and Fetch Her (or Follow Your Lovers). Three Meet (or Pleasures of the Town).	Catching of Quails. If all the World were Paper. Up Tails all. Winifred's Knot, or Open the door to Three. Chelsea Reach. Fain I would. Hyde Park. Hunsdon House. Althea. Argeers. Lady in the Dark. The Merry Conceit. Adson's Saraband. Confess. Maiden Lane. The Old Mole. Shepherd's Holiday, or Labour in vain. Upon a Summer's Day.	Put on thy Smock on a Monday. The Gelding of the Devil. Oak Leaves. Sellsenger's Round, or the Beginning of the World. Heartsease. Hit and Miss. The Boatman. The Whirligig. Picking up Sticks. Scotch Cap. Greenwood.	A Trip to Kilburn. My Lady Winwood's Maggot The Maiden's Blush. Jenny, come tie my Cravat. Mr. Isaac's Maggot. The Fit's come on me now. The Coronation Day. Lady Banbury's Horn- pipe. Christchurch Bells. The Whim. Love Lies a-bleeding. Jacob Hall's Jig. The Temple Change. The Mary and Dorothy. Jog on. The Mock Hobby Horse. Juice of Barley. Maids' Morris. Lilli Burlero. Pool's Hole. King of Poland.	Rose is white and Rose is red. Peppers black. Mill-Field. Sage Leaf. Mundesse. Epping Forest. The Maid in the Moon. Dissembling Love; or The Lost Heart. The Night Piece. Jack a Lent The Whish. Mall Peatly. The Shepherd's The Slip. [Daughter. The Mulberry Garden. Saturday Night and Sunday Morn. The Maid peeped out at the window; or the Friar in the Well.	From Aberdeen. My Lord Byron's Childgrove [Maggot Portsmouth. The Queen's Jig. Indian Queen. The Princess. Crosby-Square. The Round. Greenwich Park. The Jack's Farewell. Sion-House. Bury Fair. The Queen's Birthday Dick's Maggot. Jack's Maggot. The Country Farmer. My Lady Foster's Delight. Apley House. Old Noll's Jig. Fy, nay, prithee John Up with Aily. Nowill Hills; or Love Neglected. Hunt the Squirrel. Round O. Mr. Beveridge's Maggot.

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SET I. (Second Edition.)

Bean Setting (Stick Dance).
Laudnum Bunches (Corner Dance).
Country Gardens (Handkerchief Dance).
Constant Billy (Stick Dance).
Trunkles (Corner Dance).
Rigs o' Marlow (Stick Dance).
How d'ye do? (Corner Dance).
Tideswell Processional Morris.

SET II. (Second Edition.)

Blue-Eyed Stranger (Handkerchief Dance).
The Maid of the Mill (Linked Handkerchief
Dance).
The Old Woman tossed up (Handkerchief Dance).
Shepherd's Hey (Stick or Hand-Clapping Dance).
The Cuckoo's Nest (Stick, or Hand-Clapping
Dance).
The Black Joke (Stick, or Hand-Clapping Dance).
Tideswell Processional Morris.

SET III.

Morris On, or Hey Diddle Dis.
Hunting the Squirrel (Stick Dance).
Getting Upstairs (Handkerchief Dance).
Double Set Back (Handkerchief Dance).
Haste to the Wedding (Handkerchief Dance).
Rodney (Stick Dance).
Processional Morris.

SET IV.

Morris On, or Hey Diddle Dis.
Jockie to the Fair.
Old Mother Oxford.
Old Woman Tossed up in a Blanket.
Bacca Pipes Jig.
Processional Morris.

SET V.

Flowers of Edinburgh (Handkerchief Dance).
The Maid of the Mill (Handkerchief Dance).
The Maid of the Mill (Handkerchief Dance)
Alternative Version.
Bobbing Joe (Handkerchief Dance).
Shepherd's Hey (Handkerchief Dance), and
Version.
Glorishers (Handkerchief Dance).
The Gallant Hussar (Handkerchief Dance).
Leap-Frog (Handkerchief Dance).

SET VI.

Shooting (Stick Dance).
Brighton Camp (Handkerchief Dance).
Green Garters (Handkerchief Dance).
Princess Royal (Jig).
Lumps of Plum Pudding (Jig).
The Fool's Dance (Jig).
Derbyshire Morris Dance (Handkerchief Dance).
Derbyshire Morris Reel (Handkerchief Dance).

SET VII.

The Old Woman tossed up in a Blanket
(Handkerchief Dance)
The Cuckoo's Nest (Handkerchief Dance).
The Monks' March (Heel-and-Toe Dance).
Lads a-Bunchun (Corner Dance).
Longborough Morris, or Hey Diddle Dis
(Handkerchief Dance).
London Pride (Handkerchief Dance).
Swaggering Boney (Corner Dance).
Young Collins (Handkerchief Dance).
The Rose (Handkerchief Dance).
Field Town Morris (Handkerchief Dance).

SET VIII.

Heel-and-Toe (Handkerchief Dance).
Bobby and Joan (Stick Dance).
Banks of the Dee (Handkerchief Dance).
Dearest Dicky (Corner Dance).
Step Back (Handkerchief Dance).
I'll go and enlist for a Sailor (Jig).

SET VIII (continued).

Sherborne Jig (Jig).
Princess Royal (Jig), 2nd Version.
None so pretty (Jig).

SET IX.

Old Black Joe (Handkerchief Dance,
Baddy Tradition).
The Beaux of London City (Stick Dance,
Baddy Tradition).
The Gallant Hussar (Handkerchief Dance,
Bledington Tradition).
Trunkles, 2nd Version (Corner Dance,
Bledington Tradition).
William and Nancy (Handkerchief Dance,
Bledington Tradition).
Leap-Frog (Handkerchief Dance,
Bledington Tradition).
Lumps of Plum Pudding, 2nd Version (Jig,
Bledington Tradition).
Ladies' Pleasure (Jig, Bledington Tradition).
Helston Furry Dance (Processional).

SET X.

Bonny Green (Handkerchief Dance,
Bucknell Tradition).
Room for the Cuckoo (Hand-clapping Dance,
Bucknell Tradition).
The Queen's delight (Corner Dance,
Bucknell Tradition).
Saturday Night (Progressive Dance,
Bucknell Tradition).
Bonnets so Blue (Jig, Bucknell Tradition).
Constant Billy, 2nd Version (Handkerchief
Dance, Longborough Tradition).
Shepherd's Hey, 4th Version (Handkerchief
Dance, Field Town Tradition).
Leap Frog, 2nd Version (Handkerchief Dance,
Field Town Tradition).
Wyresdale Greensleeves Dance
(Three-Men Dance).
Castleton Garland Dance (Processional).

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By CECIL J. SHARP.

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PART II.

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The Bonniest o' them a'.
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The Tenpenny Bit.
Irish Whiskey.
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Puddle the Butter.
Warkworth Castle.
Thro' the lang Moor.
The Drunken Drummer.
Footy agyen the wa'.

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